

*Lucy Smith
Private Recd
June 1851*

THE
SKIPPER AND HIS BOY,
SONG.

Written by

HAMILTON AIDÉ,

Sung by

Madame Sainton Dolby,

Composed

BY

VIRGINIA GABRIEL.

PRICE 3.

LONDON.

BOOSEY & SONS, MUSICAL LIBRARY, 28, HOLLES STREET.

THE SKIPPER AND HIS BOY.

THE WORDS BY
HAMILTON AIDÉ.

THE MUSIC BY
VIRGINIA GABRIEL.

ALLEGRETTO.

VOICE

PIANO

mf

The sea ran high, and the wind was wild, When the

Skipper call'd to his on - ly child, "My boy if fears as -

The Skipper and his boy.

p Grave. *ritard:*

- sail thee now, Go pray in si - lence down be - low"

a tempo.

"Fear!" cried the boy, "I know not fear Father when thy right

a tempo.

f

hand is near; But mer - ry it is o'er the waves so high, To

accel un poco, sempre cres: *fa tempo.*

ride together my father and I! to ride together my father and I!"

accel un poco. *a tempo.*

The Skipper and his boy.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The first system shows the piano playing a series of chords and single notes, while the vocal line is silent. The second system begins with the vocal line, marked *mf*, singing "Mother will watch from the". The third system continues the vocal line with "door and pray For us both, dear Father 'till break of day, And". The fourth system concludes the vocal line with "she'll be the first when her pray-er is done To catch". The piano accompaniment provides a steady harmonic foundation throughout the piece.

p

mf

Mother will watch from the

door and pray For us both, dear Father 'till break of day, And

she'll be the first when her pray-er is done To catch

The Skipper and his boy.

ritard: *a tempo.*

sight of our sail 'neath the morn-ing sun. "Yes, yes' quoth the skipper,

ritard: *a tempo.*

brief and stern," To-morrow shall see our bark return, O'er the

f *cresc.* *accel un poco.*

green waves! 'neath the morn-ing sky, We'll ride to-gether my

f *accel un poco.*

a tempo.

boy and I. We'll ride to-gether my boy and I."

a tempo.

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The second system continues the melody and accompaniment. The third system introduces a new melodic line for the vocal part. The fourth system continues the melody and accompaniment. The fifth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.

The Skipper and his boy.

un poco meno mosso.

p

un poco meno mosso.

p

She is watch - ing, watching, but ne - ver more, Will that

molto espressione.

gal - lant skipper re - turn to shore. The boy's black handkerchief

mezza voce.

ritard:

lies on the sand, It was tied round his neck with her parting hand; And

p

ritard:

The Skipper and his boy.

a tempo.

all that doth of the skipper remain, Is the compass he never shall

a tempo.

use a - gain But she knows that now on the Jas - per sea, They

sempre cresc.

ride to - gether his father and he, They ride to - ge - ther his

sempre cresc.

allargando.

fa - ther and he.

allarg. *a tempo.*

"The Skipper and his boy."

EVANS' IMPROVED PATENT ENGLISH HARMONIUMS,

MANUFACTURED AND SOLD EXCLUSIVELY BY

BOOSEY & SONS, 24, HOLLES STREET, LONDON,

UNDER THE PERSONAL SUPERINTENDENCE OF MR. EVANS.

SERIOUS defects having been observed in all the Harmoniums hitherto known to the public, Mr. W. E. EVANS, who was the first to discover and apply the principle of that Instrument, in 1841 (when his Organo-Harmonium was invented), has now, after many years' experience, succeeded in completing a perfect Instrument.

The defects which persons of musical taste have invariably found in the ordinary Harmonium are—their harsh metallic sound—the excessive power of the bass over the treble—and a great difficulty in the management of the wind, causing many notes to be silent when soft and expressive playing is attempted. The Harmonium, although tolerated in places of worship, on account of its low price, has been all but excluded from the drawing-room. Mr. Evans, having entirely overcome the objections which have impeded its general popularity, believes that the Harmonium will become an equal favourite in the drawing-room as the Pianoforte.

Without increasing the size of the Instrument, he has extended its compass by an additional octave (to CCC) in the bass, and at the same time has so improved the treble, that even with the bass thus deepened, every note in the treble is heard with perfect distinctness even when played *pianissimo*. By careful improvements in the management of the wind, he has given the power of modulating the tone from the strongest to the tenderest expression, these changes being guided and facilitated by his newly-invented "Wind Indicator;" and with these improvements he has combined an elasticity of action suitable for the lightest and most rapid touch, quite superior to any *mechanical* percussion action.

The dislike which the musical profession have always evinced towards the Harmonium, on account of its wiry and metallic tone, and slow and inexpressive touch, has been entirely removed by Mr. EVANS' improvements. FAVORABLE TESTIMONIALS in favour of EVANS' HARMONIUM have been received from WILLIAM STERNDALE BENNETT, M. W. BALFE, CIPRIANI POTTER, W. T. BEST, G. A. MACPAREN, ALFRED MELLON, and HENRY SMART, and will be found below.

COMPASS 5 OCTAVES FROM CC TO C, 61 NOTES.

No.		OAK. <i>Guinea.</i>	MAHOGANY. <i>Guinea.</i>	ROSEWOOD. <i>Guinea.</i>
1	One Row of Vibrators and the newly-invented Wind Indicator	10	12	15
2	With Thirteen additional Bourdon Notes to CCC, and the Wind Indicator	14	16	19
3	With Three Stops and Unison Trebles, very powerful; especially adapted for leading Public Worship. Wind Indicator, &c.	19	20	22
4	With Five Stops, Diapason Treble, Diapason Bass, Bourdon, Principal, and Expression, Wind Indicator, &c.	22	23	24
5	With Eight Stops, Diapason Treble, Diapason Bass, Double Diapason, Bourdon, Expression, Sordine, and Two Fortes, Wind Indicator, &c.	25	26	28
6	With Ten Stops, Diapason Treble, Diapason Bass, Double Diapason, Bourdon, Voice Celeste, Sordine, Expression, Full Organ, and Two Fortes, Wind Indicator, &c.	30	31	32
7	With Fourteen Stops, Diapason, Double Diapason, Principal, Oboe, Diapason Bass, Bourdon, Clarion, Bassoon, Voice Celeste, Sordine, Expression, and Two Fortes, Full Organ Wind Indicator, &c., &c.	42	44	46
THE NEW PATENT ENGLISH MODEL HARMONIUMS WITH TWO ROWS OF KEYS.				
8	With Nine Stops, Diapason Treble, Diapason Bass, Double Diapason, Bourdon, Dulciana Treble, Dulciana Bass, Sordine, Expression, Knee Pedal, and Wind Indicator. The Dulciana Stop on the upper row of keys forms an accompaniment to the softest voice, or to any stop on the lower row used as a Solo	45	46	47
9	With Fourteen Stops, Diapason Treble, Double Diapason, Principal Oboe, Diapason Bass, Bourdon, Clarion, Bassoon, Voice Celeste, Sordine, Dulciana Treble, Dulciana Bass, Expression, Knee Pedal, and Wind Indicator. The Dulciana Stop on the upper row, the same as No. 8	60	62	65
	This Instrument is also made with a complete set of German Pedals of two Octaves, and a fourth with independent Pedal Reeds	85	90	100

TESTIMONIALS.

15, Russell Place, Fitzroy Square, March 8, 1858.
Dear Sir,—I have the greatest pleasure in giving you my opinion upon your improved Harmonium. The instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me warmly in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of instrument, from its monotonous character, but which you have now completely removed.
I am, dear Sir, yours truly,

Mr. W. E. EVANS.

WILLIAM STERNDALE BENNETT.

15, North Audley Street, January 23, 1859.
Dear Sir,—I was truly delighted yesterday listening to your new Harmonium. I think it *perfect*, and feel quite sure of your carrying all before you with it.
I remain, dear Sir, yours faithfully,

Mr. W. E. EVANS.

M. W. BALFE.

11, Alpha Road, London, January 30, 1858.
Dear Sir,—I was very much pleased with the improved Harmonium on which you played to me, noticing particularly its sweetness of tone; its equality of power throughout the compass; and its production of sound simultaneously with the touch; all qualities of the utmost value even for the simplest class of music, but indispensable for rapid execution and varying expression, which are thus brought entirely within the resources of the instrument.
I am, dear Sir, yours truly,

To Mr. W. E. EVANS.

G. A. MACPAREN.

The Yule, King's Road, Chelsea, March 19, 1858.

Dear Sir,—I have much pleasure in giving you my opinion upon your Harmonium: it is the best instrument of the kind I have ever heard.—Yours very truly,

39, Inverness Terrace, Bayswater, January 13, 1859.
Dear Sir,—Having heard your improved Harmonium, I state with much satisfaction that the advantages I discovered were numerous—the agreeable smooth tone, void of all harshness; the quality of the treble with the bass retaining a proper equilibrium throughout the compass, very rare in keyed instruments; also the sound responding quickly to the touch, necessary for the performance of different styles of music.

The second row of keys is a great boon for the execution of Melodics, or Solo parts with an accompaniment, often overriding the necessity of crossing the hands. With all these advantages your Harmonium must become a drawing-room instrument.

Yours, dear Sir, truly,

To Mr. W. E. EVANS.

CIPRIANI POTTER,
Principal of the Royal Academy of Music, London.

I have examined the Harmonium with the modifications introduced by Mr. EVANS, of Sheffield, and have no hesitation in giving a high opinion of its quality and capabilities. Its tone is so much ordinarily delicate, and yet with sufficient power for any purpose to which instruments of this description can fairly be applied; while satisfactory means are adopted to ensure punctuality of articulation without the use of what is termed the "percussion action."

The Harmonium, in particular, as arranged by Mr. EVANS with two claviers, is a great improvement on the ordinary construction, and will be found capable of beautiful effect.

February 4, 1859.

HENRY SMART.

The improvements made by Mr. EVANS in the construction of Harmoniums are important and of great value.

One of these instruments, with two claviers and a pedal board, would be a much better substitute for the Organ in a drawing-room than the ordinary Chamber Organ with four or five stops.

W. T. BEST.